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Educational Television Series 1968-69

# Teachers' Guide

# Moderns SENIOR DIVISION

## French Authors

Educational Television Branch
ONTARIO DEPARTMENT OF EDUCATION
1670 Bayview Avenue, Toronto 17

# MODERNS
## Senior Division

## FRENCH AUTHORS

A series of 3 programs of 30 minutes each

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Address inquiries and comments concerning the French Authors broadcasts to:

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1670 Bayview Avenue,
Toronto 17.

# INTRODUCTION

The greatest role to be played by television, in aiding the teacher of French to lead Grade 13 students to an understanding and appreciation of what they are reading, is to provide as accurate a visualization of Authors texts as possible.

The present series uses three techniques to provide such visualization. For "La Parure", a scenario has been fashioned from this exquisite short story and has been filmed as a regular television drama. To make a good acting scenario, description must become a part of the setting of the action or of the dialogue. It has been necessary to create entirely new scenes for the sake of a playable dramatic whole.

"La Quintaine", already in dramatic form, has been especially filmed for Ontario students in Canada. Some excisions from the original script were necessary because of the limited time.

For the chapter from Gabrielle Roy's, "Rue Deschambault" a technique is used involving the reading of the original texts and a series of drawings illustrating the background and the action of these texts. As much of the original text is read as the one half-hour limit of the program will permit. Excisions were made which would least affect the narrative or which could be readily reflected in the accompanying drawings.

It is hoped that these programs will bring the printed page alive and will offer teachers and students a further *point de départ* for oral discussion of the contents of the Authors programs.

# PROGRAM I

## LA PARURE — Guy de Maupassant

**PROGRAM CONTENT**

**SCENE 1 - Jardin du Luxembourg**

M. Loisel goes to his regular bench where he strikes up a conversation with a man already sitting there. Loisel, years after the incidents of the story, feels he must tell it to this stranger. It is his voice that will be heard over many of the frames in this film. This "voice-over" technique is intelligently mixed with the normal filming of acted and spoken scenes.

**SCENE 2 - Office in the ministère de l'Instruction publique**

Loisel, the timid, thirty-year-old bachelor civil servant is gently teased by his married colleagues. A character not in the original story is introduced, the *commis principal,* M. Badinguet. He is particularly fond of Loisel and invites him to coffee the following Friday evening to meet Mathilde, the daughter of an army friend killed at Gravelotte.

Loisel dreams of this encounter, imagining that Mathilde will probably be a tall brunette covered with freckles, perhaps hump-backed or even missing an eye.

**SCENE 3 - Apartment of the Badinguets**

Loisel arrives, is introduced to an attractive visitor, Mme Forestier, and then to Mathilde who enters with the coffee. Loisel is completely taken with Mathilde who seems not displeased to meet him.

**SCENE 4 - Wedding photo of the Loisels.**

**SCENE 5 - The Loisels' Apartment**

The evening of the wedding. Because of lack of money there will be no honeymoon trip, but Mathilde leafing through a travel book, dreams aloud of her desire to see Venice, the Grand Canal, the Bridge of Sighs, the Doges' Palace.

A few days shortly after the marriage, at the dinner table, Mathilde gently but firmly begins to correct her husband's table manners.

One evening in their living room, Mathilde reads from the newspaper the society news, a certain marriage at the Madeleine, a masked ball attended by *La Goulue,* etc. Her husband realizes that another life is calling her. In her wish for a more gracious way of living she attempts to make the apartment more elegant by purchasing false lace, trinkets and curios.

**SCENE 6 - Office in the ministère de l'Instruction publique**

Loisel arrives late to the taunts of his colleagues. He is haunted by the fear that his wife, this exceptional woman, is not meant for him and that all he can offer her is *pauvre gueule d'employé subalterne.* As he speaks, there is a picture of the tormented face of Mathilde as she sleeps. Confessing his misgivings to M. Badinguet, he is advised by his old friend to get Mathilde out of the apartment, to seek distractions for her. Badinguet offers to Loisel his own invitation to the ball being given by the Minister of Education.

**SCENE 7 - The Loisels' apartment**

Loisel comes home with the invitation, to find that Mathilde does not want to go to the ball unless she has a new dress. Loisel gives her the money he has saved to purchase new curtains for the apartment and rents for himself a rather faded evening suit that will be presentable under the chandeliers at the ball. Mathilde again becomes restive and unhappy because she has no jewels to wear. Loisel encourages her to borrow something from her friend, Mme Forestier.

**SCENE 8 - Mme Forestier's apartment**

Mathilde, despite the slight condescending air of her friend, borrows a magnificent diamond necklace, promising to return it immediately after the ball.

**SCENE 9 - The ball**

The awkward entrance and sideline dosing of Loisel contrast sharply with Mathilde's pleasure and success.

**SCENE 10 - Rue de Rivoli**

In the early morning, the Loisels finally get a carriage to take them home.

**SCENE 11 - The Loisels' apartment**

Mathilde, on removing her old coat, admires her appearance in a mirror. She utters a cry when she discovers she has lost the diamond necklace. Loisel leaves her to go back over their route home and to search in their carriage. He returns

empty-handed and helps his wife to write a note to Mme Forestier, saying that they are having the clasp of the necklace replaced.

**SCENE 12 - Shop in the area of the Rue de Rivoli**

The Loisels discover that the shop, whose name appears in the box which contained the necklace, supplied only the box. They search through the jewellery shops of Paris until they find an exact replica of the lost necklace.

**SCENE 13 - The interior of several usurers' offices**

Loisel borrows the enormous sum of money needed to purchase the necklace.

**SCENE 14 - Mme Forestier's apartment**

Mme Forestier icily accepts the returned necklace without even opening the jewel box.

**SCENE 15 - In the Loisels' new attic room and nearby**

The changes in their lives are shown as Loisel does extra copy work late into the night and Mathilde does all the odious and heavy household jobs.

**SCENE 16 - Jardin du Luxembourg**

Mathilde, after years of hard work and the repayment of the loan, spies Mme Forestier; approaches her and tells her of the replacement of her necklace. Mme Forestier exclaims that the original necklace was false and that she finally gave it to one of her servants who had lost it.

**SCENE 17 - Jardin du Luxembourg**

We return to the original scene between Loisel and the stranger to whom he has told this story, and whom he now thanks for his sympathetic ear. Loisel leaves, walking in the fashion of a broken, old man, comforted only by the thought that he had given his wife the memory of her success at the ball to soothe her in her moments of greatest anguish.

**POINTS OF EMPHASIS**

It should be drawn to the attention of the pupils that the last half of the film follows very closely the original text of the story. Scenes 1 to 6 are the necessary reworking of the original plot — the new plot and descriptive material put into a suitable dramatic introduction.

**SUGGESTED PRE-VIEWING ACTIVITIES**

a. The normal treatment of the story as authors material. Most teachers will want to study the story with their pupils first, not simply to help them understand the filmed version better, but also to give them the pleasure of the play of their imagination as they read.

b. It may be well to indicate to the students the new characters and new scenes added for the dramatization of the original text. A teacher could show the students pictures of the Jardin du Luxembourg and of the Rue de Rivoli.

**SUGGESTED POST-VIEWING ACTIVITIES**

a. There is the obvious comparison to be made between the artistic merits of the original story and of the filmed version.

b. Students should be given the opportunity to ask for clarification on points of vocabulary, and of visual detail in the film.

c. Students should be asked to what extent the actors resembled the characters as the students imagined them.

d. Students could be asked what changes made in the story have strengthened it and which were unnecessary.

## PROGRAM 2

### LA QUINTAINE— Jacqueline Martin

*"Mannequin monté sur un pivot et armé d'un bâton, de manière que, lorsqu'on le frappait maladroitement avec la lance, il tournait et assenait un coup sur le dos de celui qui l'avait frappé . . . . Servir de quintaine, Fig. être l'objet habituel d'attaques. — Petit Larousse"*

**ABOUT THE AUTHOR:**

Mme Jacqueline Martin was born in Timmins in 1930. She received her elementary education in Timmins but moved to Ottawa for secondary and university studies. She returned to Timmins to teach for two years, then to Ottawa where she has taught in both English and French schools at elementary and secondary levels. She is now on the staff of the University of Ottawa Teachers' College and is completing her Master of Arts at the University of Ottawa. She has completed her A.R.C.T. in music.

Mme Martin, despite her activities as a teacher and the mother of two children, became very interested in theatrical activities in 1966 and since then has written a trilogy of one-act plays, one two-act play, a dozen programs for Educational Television and, at the request of the National Arts Center, the scenario for a musical mime performed by "Le Portage", a theatrical group which performs in the parks of Ottawa.

**ABOUT THE PLAY:**

*La Quintaine* was written in the summer of 1966 and performed by the *Théâtre de l'Atelier* in November, 1966 in the Eastern Ontario Drama Festival of One-act Plays. It received the Gladys Watt Trophy as the best Canadian play, an award as the Best Visual Presentation and another as the Second Best Overall Production. The director and the two actresses of the play received special mention for their excellence.

The play was printed in Paris in *l'Avant-scène du Théâtre,* July 1967 and was performed in Avrenches, Switzerland in December, 1967. A Canadian printing of the play is available from *Le Coin du Livre,* 256 King Edward Street, Ottawa, Ontario.

*La Quintaine* is the first play in the trilogy of one-act plays that have as their theme "the incommunicability between human beings". Mme Martin has been accused of writing an anti-separatist play, but it would be much truer to say that her play is not at all concerned with separatism but with the basic theme of her trilogy as reflected in the generation gap.

A French-Canadian teenager, Géraldine, after a convent education finds herself on holiday in London with her spinster aunt Emma, a woman for whom only family and church have meaning. The two meet in front of Buckingham Palace where they both have amusing attempts at conversation with the Palace guard and quarrel over basic values. Géraldine is unable to understand the contentment her Aunt Emma has found in taking care of a widowed brother and his daughter, and in her strict religious activities. Aunt Emma is unable to understand Géraldine's restlessness, her enquiring spirit, her desire to visit swinging London or her desire to wear mad, mod clothes instead of mourning for a mother long-since dead.

#### SUGGESTED PRE-VIEWING ACTIVITIES

1. Reading and discussing of the play intensively or extensively.
2. Discussion of the problem of communication between generations.
3. Discussion of the art of one-act plays.
4. Discussion of French-Canadian accent, vocabulary, structures and colloquialisms.

#### SUGGESTED POST-VIEWING ACTIVITIES

1. Discussion of the acting ability of the two actresses.
2. Clarification of any points of vocabulary, accent and plot.
3. Discussion of any elements which might make this play controversial among French-Canadians.

## PROGRAM 3

### RUE DESCHAMBAULT — Gabrielle Roy

### CHAPITRE 9 — LE PUITS DE DUNREA

#### PROGRAM CONTENT

One female voice reads and dramatizes the text as written by Mme Roy while pictures are shown illustrating what is being read.

The following excisions were necessary to reduce the total reading time to thirty minutes:

| | |
|---|---|
| Page 125 . . . . . | lines 2 to 11 |
| | lines 25 to 29 |
| Page 126 . . . . . | lines 20 to 25 |
| Page 127 . . . . . | lines 15 to 24 |
| Page 128 . . . . . | lines 16 to 21 |
| Page 129 . . . . . | lines 5 to 21 |
| | lines 18 to 26 |
| Page 130 . . . . . | lines 18 to 27 |
| | lines 29 to 30 |
| Page 131 . . . . . | lines 3 to 10 |
| | lines 14 to 26 |
| Page 132 . . . . . | lines 8 to 29 |
| Page 133 . . . . . | lines 4 to 26 |
| Page 134 . . . . . | lines 20 to 26 |
| | lines 28 to 34 |
| Page 135 . . . . . | lines 1 and 2 |
| | lines 32 and 33 |
| Page 136 . . . . . | lines 1 to 8 |
| Page 137 . . . . . | lines 25 to 33 |
| Page 138 . . . . . | lines 1 to 6 |
| Page 141 . . . . . | lines 15 to 26 |

#### SUGGESTED PRE-VIEWING ACTIVITIES

a. The normal treatment of the text as authors material.

#### SUGGESTED POST-VIEWING ACTIVITIES

a. Discussion of the various national and religious groups which settled the western provinces.

b. Discussion of the natural disasters which have plagued the prairie farmers.

MODERNS – Senior Division
FRENCH AUTHORS
3 programs, 30 minutes each

| Prog. No. | CBC 9:30-10:00 | CBLT 10:00-10:30 | CHCH 9:30-10:00 | CKCO 9:30-10:00 | CJOH 9:30-10:00 | CBOT 10:00-10:30 | CKLW 10:30-11:00 |
|---|---|---|---|---|---|---|---|
| 1 | NOV. 5<br>NOV. 26<br>FEB. 20 | NOV. 20<br>MAY 12 | OCT. 28 – 9:10-9:40<br>APR. 18 | JAN. 14 – 9:50-10:20<br>JAN. 17 – 10:00-10:30 | DEC. 13 | NOV. 29 – 9:40-10:10<br>JAN. 6 | JAN. 21 – 10:20-10:50<br>JAN. 24<br>MAY 23 |
| 2 | DEC. 3<br>DEC. 17<br>MAR. 28 | JAN. 8<br>MAY 26 | NOV. 21<br>MAY 20 | JAN. 21 – 9:50-10:20<br>JAN. 24 – 10:00-10:30<br>MAY 26 – 10:00-10:30 | MAR. 31 | JAN. 13<br>JAN. 15 | JAN. 28 – 10:20-10:50<br>JAN. 31<br>MAY 27 |
| 3 | JAN. 14<br>JAN. 21<br>MAY 8 | JAN. 29 | FEB. 24<br>MAY 26 – 9:10-9:40 | FEB. 24<br>FEB. 27 | MAY 26 | FEB. 19 | MAR. 3 – 10:00-10:30<br>MAR. 28<br>JUNE 2 |

FRENCH AUTHORS